

WASHINGTON, D. C., SUNDAY, JUNE 18, 1922

STAGE AND SCREEN ATTRACTIONS OF THE MID-JUNE THEATER



LILYAN TASHMAN in "GETTING GERTIE'S GARTER" - BELASCO



BETTY BLYTHE - RIALTO



MISS DUPONT COLUMBIA



BETTY COMPSON CRANDALL'S



NEDDA HARRIGAN in "BOUGHT AND PAID FOR" GARRICK

Farce and Drama Appear in Week's Amusement Array

"Bought and Paid For" and "Getting Gertie's Garter" Are New Stock Selections.

PRETENTIOUS program of theater entertainment is offered in Washington this week, headed by the Garrick production of "Bought and Paid For" and the Belasco production of "Getting Gertie's Garter." B. F. Keith's alone upholds the summer vaudeville banner, though the photoplay attractions of the week are both numerous and novel.

GARRICK—The Garrick Players for the week beginning tonight announce William Harrigan as guest star in a revival of the famous George Broadhurst dramatic success, "Bought and Paid For," for which Nedda Harrigan, also a member of the original company, has been engaged. Ada Meade will have her first opportunity to appear as leading lady while Gerald Oliver Smith and Dennis King will also have roles of importance. The regular matinee performances will be given on Tuesday, Thursday and Saturday.

BELASCO—"Getting Gertie's Garter" will be presented tonight for the first time in Washington by the Belasco Players at the Belasco Theater. The story has to do with the desperate efforts of Gertie to give back, after her marriage, a diamond-studded garter that had previously been given her by an admirer. The company is joined this week by Lilyan Tashman and players who will appear include Wanda Lyon, Hilda Vaughn, Carolyn Wade, Henry Duffy, Earle Foxe, Walter Woolfe, Leon Pierre Gendron and Jay Strong. The play will be staged by Lumsden Hare, with scenery by Cleon Throckmorton.

B. F. KEITH'S—Billy B. Van and James J. Corbett, the latter the former heavy-weight ring champion, will be headliners at B. F. Keith's this week, beginning tomorrow, in "The Eighteenth Amendment." Other offerings include Tom Douglas and Lillian Ross in "When Love Is Young"; Princess Jue Quon Tai, "The Pearl of Peking"; Presser and Blanche Klais in a merry number, "The Kiwan Review"; Charles Cartnell and Laura Harris in "Three Episodes"; Cleo Gascolgne, prima donna; Luean and Ines, aerialists, and usual house features.

METROPOLITAN—Marshall Neilan's latest production, "Fools First," a drama of the underworld in which a beautiful girl brings about the regeneration of the man she loves despite the handicap of his prison record will be offered at Crandall's Metropolitan for the week beginning this afternoon. Richard Dix and Claire Windsor are featured in the cast, supported by Raymond Griffith, George Seigman, Claude Gillis and others. The added attraction will be Mack Sennett's latest comedy, "Oh, Daddy," featuring Billy Bevan, Ford Sterling, Louise Fazenda and others.

RIALTO—"His Wife's Husband," a photoplay adaptation of Anna Katherine Green's noted story, "The Mayor's Wife," in which the stellar role is enacted by Betty Blythe, supported by a brilliant cast of players, will be the chief attraction at Moore's Rialto for the week beginning this afternoon. Huntley Gordon, Arthur Carew, George Fawcett and others appear in prominent supporting roles. The story is said to offer mystery, pathos and numerous complications in a plot that hinges on unpremeditated bigamy. Selected film features and special orchestral offerings will complete the program.

PALACE—Two photoplays of featured importance are announced for showings at Loew's Palace this week. For the first four days of the week, beginning this afternoon, Elliott Dexter, the Cecil B. DeMille star, will be seen in Albert Payson Terhune's society drama, "Grand Larceny," supported by Claire Windsor and Lowell Sherman. The attraction for the final three days of the week, beginning Thursday morning, will be Miss Viola Dana in her latest starring production, "Seeing's Believing," supported by Allan Forrest and a notable cast.

STRAND—"The Rosary" will be the second special photoplay at the Strand for the entire week, beginning today. The production boasts a cast that includes Jane Novak, Lewis S. Stone, Wallace Berry, Robert Gordon, Eugene Bessner, Dore Davidson, Harold Goodwin, Mildred June



RICHARD DIX-CLAIRE WINDSOR - METROPOLITAN



CLAIRE WINDSOR-ELLIOTT DEXTER - PALACE



JANE NOVAK STRAND

Neilan Offers His Advice To Young Screen Authors

Producer of "Fools First" Compiles a List of "Don'ts" For Those Who Court Success With Manuscripts.

"All the world loves a lover," according to the adage and all the world appears to be writing about lovers for the movies. Such is the case at the Hollywood studio where Marshall Neilan produces. Each mail brings a mountain of stories, the vast majority of them centering about the external theme of love. But practically all are so amateurish and weakly constructed that Mr. Neilan—stealing an hour from his multitudinous duties—has formulated the following:

CORBETT AND VAN JOIN FORCES IN KEITH VAUDEVILLE

In the great world of the theater, the getting together of Billy B. Van and James J. Corbett is a real occasion. Van is an eccentric comedian with a few equals. He has given vaudeville some of its funniest travesties; his best efforts probably being the back stage farce called "Props." It has been a long time, however, since Van has been in the two-a-day. For the past three seasons, he has been the featured comedian with "The Rainbow Girl," and this management is now having a new musical play written for him for next season. A few of his other successes in musical comedy were in "Have a Heart" and "Little Nemo." James J. Corbett, "Gentleman Jim" to the world, as everybody knows, was the most popular heavy-weight champion the ring has ever produced. While his popularity may still smack of the sporting world, his theatrical fame has been built entirely upon histrionic ability and proof positive that this was real ability is shown by the fact that James J. Corbett, supported by many eminent players, was the star of George Bernard Shaw's "Cashel Byron's Profession," playing his Broadway engagement at the then fashionable Daly's Theater. His selection was solely because of Mr. Corbett's ability to portray the role, and set of "don'ts" for the guidance of writers in preparing stories for the screen:

Current Amusements At a Glance.

GARRICK—"Bought and Paid For."  
BELASCO—"Getting Gertie's Garter."  
B. F. KEITH'S—Vaudeville.  
METROPOLITAN—"Fools First."  
RIALTO—Betty Blythe in "His Wife's Husband."  
PALACE—Elliott Dexter in "Grand Larceny."  
COLUMBIA—"Foolish Wives."  
STRAND—"The Rosary."  
CRANDALL'S—Jackie Coogan in "Trouble."

ADA MEADE TELLS WHY PLAYERS KEEP CLIPPING BOOKS

Why does every actor cherish the press book of clippings on his own performance and why is he so sensitive to criticism? Ada Meade, the talented leading lady of the Garrick Players, has some pertinent thoughts on the subject based on her own wide experience. "An actor offers performance for sale, as does a musical interpreter. What those who see and criticize actually look at and listen to is the actor or musician himself or herself. A performance is not a concrete thing. It has no life or substance except in the memories of those who see and hear it. It is gone, but the man or woman who gave the performance is left and becomes for all practical purposes, the target of criticism. It is difficult for the stage performer to divorce himself from his performance in thought, and it is highly probable that the public takes little conscious thought of a performer. So the critic, no matter how much he may keep in mind a distinction, really is put in the position of offering criticism of the actor or the singer.

Veterans of Great War Seen In Stroheim Film

Soldiers From Many Armies Used by Director To Give Atmosphere and Realism To "Foolish Wives."

Hundreds of former service men were employed at Universal City, Cal., during the production of "Foolish Wives," the costly photodrama of Monte Carlo now being shown at Loew's Columbia. They were used to give the proper military atmosphere at the famous Mediterranean pleasure resort, which was a leave area of the allied armies during the winter following the armistice. Among the former soldiers who appear in the various scenes, in their own uniforms, are men and officers from almost every allied army. Included in this list are Lieut. Edwin C. Parsons, an ace in the Lafayette Escadrille and the holder of a French and Belgian war cross; Maj. Cartwright of the Dublin Fusiliers; Capt. B. Given, a British hero of Vimy Ridge; Jean Franke, a non-commissioned officer in the Belgian army, of many decorations; Baron Jarvis, who holds British war medals for both the Boer and world wars; Roger McKinnon, a noted Anzac; and Lieut. Felix O'Rourke, of the Scottish Highlanders. The American former service men include men and officers of all ranks from every branch of the army, navy and Marine Corps. A large percentage of these former fighters had actually visited Monte Carlo, either on leave or as hospital patients. They were able to help the picture cost designer in reconstructing the life and activities of the Riviera shortly after the war.

The Summer Play And Its Effects On the Reviewer

Lowering of Critical Standards Necessary in Dealing With The Stock Theater.

By EARLE DORSEY.

THE business of criticizing stage drama is supposed to be fairly absolute in its functioning and more or less invariable in its standards of appraisal. That is, the critic is presumed to approach each new specimen with the same tried and trusty tape-line, the same set of footlight-goggles and the same old chronic case of acute gastritis. From September to April it is possible to follow this theory with reasonable fidelity. Within that interval stage drama is mostly of the "production" type, matured and developed in a reasonable time-interval and listed at the box-office at \$2 net. It is perfectly reasonable, under such circumstances, to praise Belasco for "The Eastward Way" and riddle him with canister for a thing like "Kiki." From April to September, however, an altogether different set of circumstances governs theater criticism. April to September is the stage season sacred to summer stock and the critic who carries his winter standards into the summer stock playhouse will soon earn the reputation of a beetle-browed Torquemada. As a matter of fact, I seriously doubt the ability of any critic to maintain, in the face of summer stock production standards, his own winter standard of critical ethics. He may start off with some tremendous diatribe against a play like "The Oulja Board," because it falls short of the technical skill of "The Bat," but sooner or later he will decide that comparing "The Oulja Board" in the form of stock to a winter-time production of "The Bat" is about on a comparative par with hunting tom-tits with elephant guns. Every year the critic turns in the stock theater there arises obstacles to the exercise of his December zeal. Having seen Wallis Clarke, for example, in "Peter Ibbetson" or "Justice," with the Barrymores, it may seem wise to say that Clarke in "The Oulja Board" is rather terrible, but when it is obvious that Clarke doesn't know his lines an attack on his ideas of values become both ludicrous and absurd. Stock productions are based on six rehearsals, rarely more. Six rehearsals usually are insufficient for the memorizing of a part let alone its assimilation and development. While one set of six rehearsals is in progress the half-assimilated product of six prior rehearsals is being offered over the footlights nightly. A divided interest in both plays is absolutely and positively inevitable, and the critic is compelled to recognize it. Aside from all other counts stock is offered at \$1 a seat as summer amusement and usually as amusement only. On this one basis alone summer stock is entitled to 100 per cent more critical leniency, and whether the critic wants to or not his sense of humor finally forces him to it. and Bert Woodruff. The story, which has long been one of the great classics of literature, song and stage, is one of sacrifice, expressing a spiritual thought in a drama poignant with the emotions of love, hate, happiness and sorrow. The theme was inspired by Edward E. Rose's great stage play. COLUMBIA—"Foolish Wives." Universal's story of Monte Carlo, written, directed by and featuring Eric von Stroheim, supported by Miss Dupont, Mae Busch and other players, will be presented at Loew's Columbia for another week's engagement, beginning this afternoon. "Foolish Wives" is said to have cost over \$1,104,000 and two years to complete and presents the story of a social reprobate who preys on the foolish wives of Monte Carlo in general and who nearly involves the wife of an American diplomat at the famous European gaming center. CRANDALL'S—Jackie Coogan, the boy star, will appear on the screen at Crandall's for the first three days of this week, beginning this afternoon, in "Trouble," his latest starring production and one of the best vehicles in which he has appeared to date. On Wednesday and Thursday, Marion Davies will be seen as the star of "Beauty's Worth," with Harry Pollard as the added hit in "Strictly Modern." For Friday and Saturday, Betty Compson in "The Green Temptation," and Chaplin in "Pay Day" will be the attractions.